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might be accepted as a very good illustration of Assyrian work: "Moreover the King made a great throne of ivory, and overlaid it with the best gold. The throne had six steps, and the top of the throne was round behind, and there were stays on either side on the place of the seat, and two lions stood behind the stays."

The tables, as may be gathered by the few references in the preceding passages, were of considerable elaboration as well, and about the same character of ornament prevailed as upon the chairs; the legs were generally four in number, placed as with our modern table, at or near corners, and they were carved in resemblance to fruits or vines, with a claw or hoof at the floor.

Tables were sometimes made very much as are our camp stools, with the legs crossed, and, it may be, capable of being folded beneath.

Bedsteads were without foot-boards, but the head-piece curved up over the sleeper; they were perfectly flat in design, and not very much elevated from the floor. The side pieces and other portions were richly carved.

The value set upon furniture, and its position among the finer products of the industrial arts, may be understood from the fact that it was thought to be worthy of being presented to the king or ruler, and we see in the wall sculptures and paintings that foreign ambassadors included pieces of household furniture among the gifts brought by them as friendly offerings to the court.

In the Assyrian side of the drawing, or "Parallel," the mantel-shelf and all below it may be in marble, the carving upon it, and that on the column supporting it, should be of the true Assyrian character, which the artist has indicated very faithfully. Immediately back and above the marble shelf is a mirror, projecting over which there may be seen a second, and higher still, a third small shelf. These shelves are of wood, and carved along the outer edges. The short column at the end sustaining these shelves is of wood, and ends in the customary lion's paw resting upon an inverted cone. The large columns at the extreme sides are wood, and they terminate in the top, which is also of wood, having a valance or lambrequin of handsome material ornamented with a silken fringe, and having, like the Egyptians, an emblem or device suitable to the country to which it belongs. The panel in the centre is of silk, as are those narrower ones at the side, these latter separated by a wood band enriched with metal rosettes. A curtain of some handsome stuff, having a bullion fringe along its lower end, may be suspended from a brass bar beneath the valance, and the curtain may remain generally but half pulled across the front, or better still, gathered and looped up at one side.

It is the purpose of this paper to give each month a piece of modern furniture, decorated according to the style of certain antique or classical designs. This it is believed will find favor with many who may be familiar with the principles of each style, but have no source of information touching their actual application to the requirements of to-day.



BEARING PRESENTS OF FURNITURE TO AN ASSYRIAN KING.

This want of ready reference is not confined to buyers, but is in a great measure felt by manufacturers and designers, who may at some time have a call for a particular style, perhaps Egyptian or Assyrian, possibly the Spanish Renaissance, the Jacobean, or the Louis Quatorze, and for the moment feel at a loss where to find the proper example of that particular epoch. The possession of these examples, particularly if they be suited to the wants of the cabinet makers of our own time, will be of considerable value. By combining two designs in one article of furniture, the difference between the styles is more readily impressed upon the mind, and therefore more likely to be valuable.

Our illustration next month will show the Grecian and Greco-Roman, to be followed by sundry other styles treated in a manner similar to that here under consideration. The small illustrations accompanying the articles are taken from the best and most reliable sources we are able to command.

A TASTEFUL ROOM.

ONE of the prettiest rooms in Brooklyn is octagonal in shape and not very large in size; has a dining-room beyond it and two entrances opposite each other, each being curtained and each revealing through it a tasteful and inviting apartment. At one side of these doors is a bay window and at the other a mantel and fire-place. The walls are decorated with a frieze, eighteen inches deep, of tapestry, showing plants and herbage; the centre space or body of the wall has gold colored or shaded tapestry, and below it a dado of green stamped velvet. The floor is carpeted.

The fireplace is treated with a decided originality, having a framing projecting from either side, at the angles or corners of which stands a column supporting a canopy of wood.

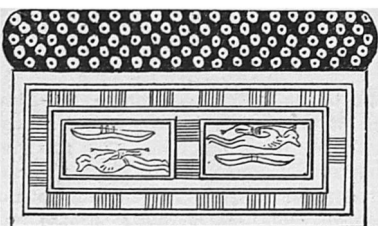
The window seat in the bay is upholstered in satin and plush. In the centre of the room is a marquetry table; the remaining sides of the room are filled with cabinets and easy chairs. Blue and white china, oriental ware, lamps and feather fans are among the bric-a-brac.

Considering the general effect produced by the form of the room, the gold colored walls with ornaments in low relief, giving a play of light and shade; mahogany furniture inlaid with marquetry in harmonious colors and in Renaissance design; the hangings to doors, windows and projecting fireplace, of two shades of brown tapestry; the velvet and plush covering of chairs and window seat, and Persian carpet on the floor, giving rich pieces of color, finished by the pictures and decorative objects about the room—the whole has a charming decorative effect.

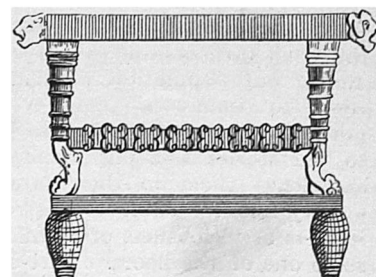
Panels in Terra Cotta with a light, graceful bordering of ivy leaves painted on them, are very handsome.

A Very Neat Drawing-room has the walls in terra-cotta, dado chocolate-brown, and curtains peacock-blue satin, lined with brown plush. The furniture peacock-blue in color and the cabinets, tables, etc., ebony and brass.

A fleur-de-lis may be cut out of piqué and guipure, edged round with card, then the whole metalized with silver. An adhesive backing may be added, so that a decorator simply orders so may fleur-de-lis, heats the backing, applies them to his plush, or velvet, or hanging, puts a stitch in at the points, and the work is finished. This system is generally used for the decoration of lambrequins, etc.



ASSYRIAN OTTOMAN.



ASSYRIAN BENCH.